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essentially the same general sphere of shapes and subjects as did that of Antiquity and the Renaissance. With Meunier, Treu attempts to show how the *principles* of Greek art, selection of typical traits to the exclusion of details, unity and breadth of concept, steadfast and confident position, and compact, meaningful outline (illustrated by his "Stevedore") are exemplified in his treatment of subjects, from which it is indeed a far cry to their world of artistic ideas. There is a fine appreciation of Max Klinger's work, especially his experiments with tinted and colored marbles, e.g., his wonderful "Kassandra," and his "Salome," together with the impressive, if not quite satisfactory, "Beethoven." Auguste Rodin is mentioned at the last, for he exhibits indeed an apprehension for Hellas as "the lost land of yearning." But Treu feels that a deep gulf is fixed between this new "*Kunst der Reizsamkeit*," and the manner of the ancients, a view that he emphasizes sharply by contrasting Rodin's "Danaide" with that of the Vatican, and his "Caryatide" with the one from the Erechtheum porch. The *Vortrag* closes with some fine remarks (in the same vein as Zielinski's *Die Antike und Wir*) on the proper attitude which the moderns must assume to the work of the Greeks. Against Winckelmann's "The only way for us to become great . . . is to imitate the ancients," Treu sets up the new commandment: "Above all take warning not to imitate the ancients, but in their style to create anew."

This last is, by the way, pretty much what Rodin says of himself: "I invent nothing; I rediscover. I do not imitate the Greeks; I try to put myself in the spiritual state of the men who have left us the antique statues. The Ecole copies their works; the thing is to recover their methods." He reveres the ancients quite as much as he scorns their mere imitators. "No artist will ever surpass Phidias," he remarks. Now an artist's self-appreciation is frequently as faulty as it is interesting; but in any event Rodin's homage is a striking tribute to the suggestiveness of Greek sculpture, whether or no he be right in regarding himself (so one of his biographers reports) as "une réincarnation de l'âme grecque" (*Edinburgh Review*, 1912, 75, 92).

The illustrations are excellent, tastefully selected and disposed; the workmanship on the book the very best: truly a *πρόσωπον τηλαυγές*.

W. A. OLDFATHER

Cicero. Ten Orations and Selected Letters. Edited by J. REMSEN BISHOP, PH.D., Principal of the Eastern High School, Detroit; FREDERICK ALWIN KING, PH.D., Instructor in Latin and Greek in the Hughes High School, Cincinnati; and NATHAN WILBUR HELM, A.M., Principal of the Evanston (Ill.) Academy of Northwestern University. New York, Cincinnati, Chicago: American Book Co., 1912. \$1.25.

This book is a publication in the "Morris and Morgan Latin Series." Beside the six orations ordinarily read, it contains the *Murena*, the *Milo*, the

Marcellus, and the *Ligarius*, and a selection of nine letters. Thus there is ample material for rapid reading, and those teachers who prefer to vary their selections from year to year will find here a large stock from which to choose. The Introduction contains a sketch of Cicero's life, some account of the Roman body politic, Roman religious officials, and the Roman Forum, with a few pages on the oration in the time of Cicero. There is a select bibliography for those who wish to make more extended studies on any line. Maps and illustrations have been added for the elucidation of the text.

To the different orations are prefixed introductions giving the circumstances attending their delivery. Careful analyses accompany the parts of each oration and the letters. The Vocabulary has been compiled especially for this book. Long vowels are marked throughout, with proper observance also of hidden quantities. In the Notes references are given to six Latin grammars. The editors have proposed to give such help as seemed to be required by the ordinary student, but not to remove difficulties which the pupil may reasonably be expected to conquer by himself, and not to overload the book with bibliographical and other material. The aim has been to provide helpfulness toward an appreciation of Cicero—Cicero the man, and not Cicero the historical figure surrounded by people with little or no interest for us; to let the author, after a complete but moderate introduction, interpret himself through suggestions of his real meaning, given in adequate English.

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Virgil. By T. R. GLOVER. New York: Macmillan, 1912. 2d ed. Pp. xvii+343. \$2.00 net.

This volume first appeared in 1904 under the title *Studies in Virgil*, and was published by Edward Arnold, London. It was reviewed in *Classical Journal*, II, No. 1. The second edition is substantially the same as the first. The author tells us in his second preface that the book has been carefully revised but not rewritten. He has, however, wisely added translations of all the passages of Virgil which he quotes, evidently for the benefit of those who would not translate the Latin readily. Exceptions to this excellent rule occur here and there, in the case of a few quotations from Virgil, also the quotations from Propertius on p. 72, which would be more welcome to the average reader if translated.

And the average reader who has any taste for things classical will read this book with delight. It is both illuminating and inspiring and should be in the hands of all teachers and students of Virgil, whether of collegiate or secondary grade. We welcome this second edition in its handsome dress to both desk and study.

F. J. MILLER